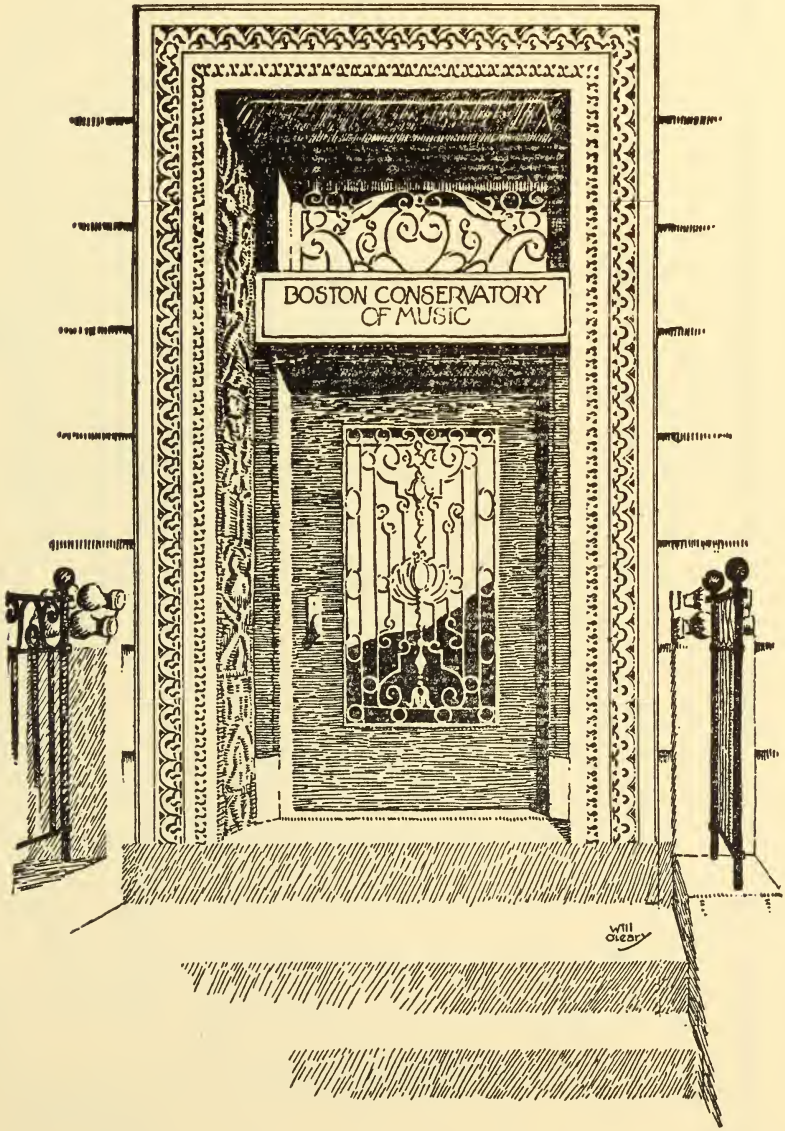
Boston Conservatory of Music

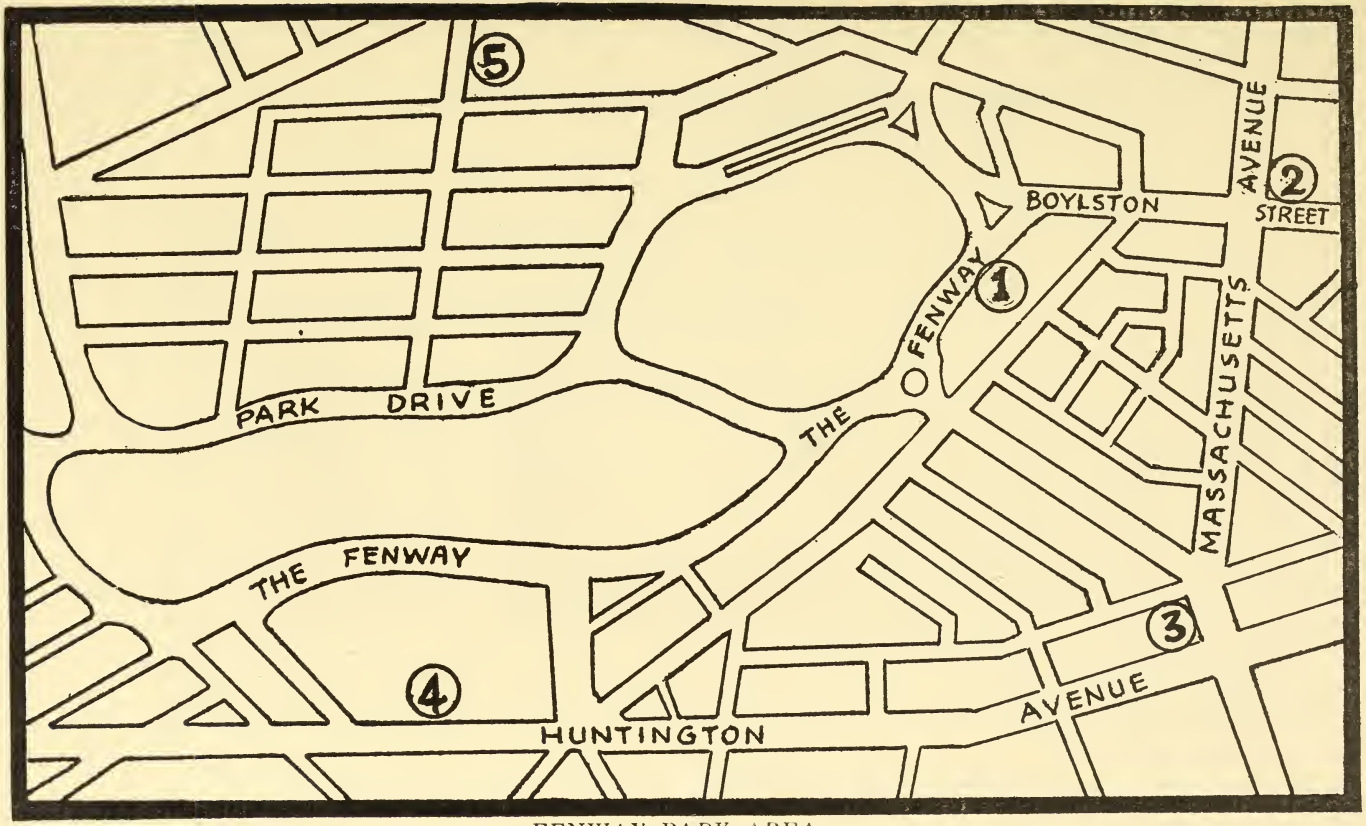
Catalogue

1947-1948

26 THE FENWAY

BOSTON


BOSTON CONSERVATORY
OF MUSIC
Will Geary



FENWAY PARK AREA

(1) The Conservatory—26 Fenway

(2) Massachusetts Ave. Station—nearest Subway station to Conservatory *(4 minutes walk)*

(3) Symphony Station—Symphony Hall

(4) Museum of Fine Arts

(5) Fenway Ball Park

Calendar

1947 – 1948

FIRST SEMESTER

September 15 ..... Registration for new students
September 16 ..... Registration for former students
September 17 ..... Classes begin
September 27 ..... last day for registration for courses with credit
October 13 ..... holiday, Columbus Day
October 15 ..... special make-up examinations
November 11 ..... holiday, Armistice Day
November 27 ..... holiday, Thanksgiving Day
December 20-January 3 ..... Christmas recess
January 5, 1948 ..... Classes resumed
January 12-24 ..... first semester examinations

SECOND SEMESTER

January 26 ..... Registration for second semester
January 27 ..... Classes begin
February 14 ..... last day for registration for courses in second semester
February 22 ..... holiday, Washington's Birthday
March 17 ..... special make-up examinations
March 29-April 3 ..... Spring Recess
April 19 ..... holiday, Patriots' Day
May 26-June 4 ..... final examinations
May 31 ..... holiday, Memorial Day
June 6 ..... Commencement

June 29-August 7 ..... Summer Session

1948 – 1949

September 20 ..... Registration

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in violin and composition. Under his leadership the Conservatory became nationally known and attracted students from all parts of the country. Herman P. Chelius, widely known pianist and organist, succeeded Mr. Eichberg as director in 1893. After several unsettled years in which reorganizations were effected Agide Jacchia, an honor graduate of the Conservatory of Pesaro, became director. Mr. Jacchia was nationally known as an opera conductor and was for ten seasons conductor of the "Pops" concerts of the Boston Symphony Orchestra. He continued as director until his death in 1932.

Since 1938 the school has operated as a non-profit-making institution under a charter of the Commonwealth of Massachusetts. The executive and educational policies are formulated by the trustees in cooperation with the director and the faculty council. All courses leading to graduation embody a well-balanced program of theoretical and academic studies. The faculty is composed of more than forty able and experienced musicians and teachers. Limited enrollment affords students the benefits of close contact with faculty members and of small class groups in which each student is assured the necessary individual attention. For many years the Conservatory has been approved by the United States Government for the training of non-quota foreign students.

In 1936 the Conservatory acquired its present buildings, which are admirably located on Fenway, facing one of Boston's most beautiful park systems, and are easily accessible by all means of transportation. While removed from the noise and confusion of the business district and in a quiet location conducive to good study, the school is within ten minutes' walking distance from the leading concert halls, including Symphony Hall and the Boston Opera House. Also in the vicinity are churches of all denominations, the Boston Public Library, which contains one of the largest musical reference libraries in the country, and the Boston Museum of Fine Arts located across the Fens.

Whether preparing for a professional career, or studying as an avocation, the student finds in Boston opportunities for the enhancement of his musical and general culture which are unequalled anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra and other orchestras, chamber music concerts, opera performances, recitals of local and visiting artists are invaluable in broadening the student's knowledge of musical literature, developing his critical faculties, and imbuing him with an appreciation of the highest standards in music and its performance.

Administration and Faculty

Trustees

REV. ARTHUR B. WHITNEY, President
ALBERT ALPHIN, Ex-officio
LESLIE W. BABBIN
HARLAN GRANT
THOMAS F. TRUE

Director
ALBERT ALPHIN

Dean of Students
ALBERT C. SHERMAN, JR.

Secretary-Registrar
ELAINE FAIRFIELD

House Mother, Women's Residence
ELIZABETH JENKINS

Faculty Council

GEORG FIOR
GRACE WARNER GULESIAN
MINNA FRANZISKA HOLL
IRIDE PILLA
WELLINGTON SMITH
JAN VEEN

VOICE

Isadore Bouchard
Wesley Copplestone
Jessie P. Drew
Grace Hunter
Iride Pilla
Rulon Y. Robison
Wellington Smith

OPERA CLASS

Iride Pilla

ORGAN

Grover Oberle

PIANOFORTE

Katherine Shepherd Alphin
Trannie Coburn Bouchard
H. Wilfred Churchill
Edgar Curtis
Emmy Dortsak
Lucie Elcus
Georg Fior
Grace Warner Gulesian
Minna Franziska Holl
Nicolas Slonimsky

HARPSICHORD

Daniel R. Pinkham, Jr.

ACCOMPANYING

Minna Franziska Holl

VIOLIN

Gaston Elcus
Daniel Eisler
Joseph De Pasquale
Harold B. Doyle
Hugo Norden

VIOLA

Harold B. Doyle
Jean Lefranc
Joseph De Pasquale

VIOLONCELLO

Jacobus Langendoen

CONTRABASS

Henri Girard

HARP

Elford Caughey

WOODWIND, BRASS, PERCUSSION

Walter I. Dole, *Flute*
George Madsen, *Flute*
Louis Speyer, *Oboe, English Horn*
Emil Arcieri, *Clarinet, Saxophone*
Raymond Allard, *Bassoon*
Willem Valkenier, *Horn*
Alvin Ball, *Trumpet*
Marcel Lafosse, *Trumpet*
Josef Orosz, *Trombone, Tuba*
Carl Ludwig, *Percussion*

ORCHESTRA, ENSEMBLE, CHORUS, CONDUCTING

Albert Alphin
Edgar Curtis
Karl Weigl

BASIC MUSIC

Minna Franziska Holl
Marabelle Stebbins

HARMONY, ANALYSIS, COUNTERPOINT, COMPOSITION, INSTRUMENTATION

Karl Weigl

Jacobus Langendoen
Hugo Norden
Daniel R. Pinkham, Jr.
Albert C. Sherman, Jr.

HISTORY OF MUSIC

Daniel R. Pinkham, Jr.
Albert C. Sherman, Jr.

PUBLIC SCHOOL MUSIC METHODS, APPRECIATION METHODS

Jessie P. Drew

INSTRUMENTAL METHODS

Harold B. Doyle, *Strings*
John S. Leavitt, *Woodwind*
Josef Orosz, *Brass and Percussion*

DANCE DEPARTMENT

Jan Veen, *Director*

Harry Coble
Adele Hooper

DRAMA DEPARTMENT

Florence Grant
Harlan Grant
Florence Thurlow

LANGUAGES

Burton Thiel, *English*
Giuseppe Merlino, *Italian, Spanish*
Simone Riviere, *French*
Emmy Fischer, *German*

FINE ARTS, PSYCHOLOGY, HISTORY OF EDUCATION

Sallie Anne Tate
Joseph Wolf

RAYMOND ALLARD *(Bassoon)* graduate Paris Conservatory, first prize bassoon; pupil of Gustav Dherin, E. Bordeau. Member of Opera Comique, Champs Elysses Theatre, and Concerts Colonne orchestra. Now first bassoon Boston Symphony Orchestra.

ALBERT ALPHIN *(Chorus, Ensemble, Orchestra)* studied at Boston Conservatory. Appointed to Conservatory faculty, 1924; directed sustaining and commercial radio programs; assistant director a capella choir, Greek Cathedral, Boston, 1927-28. Organized Associated Studios of Music, 1927; effected merger between Association and Conservatory; president of trustees, 1933-1944. Noteworthy achievements under his guidance: reorganization of Conservatory as non-profit-making institution; acquisition of property for both school and residences on The Fens; power to confer degrees.

KATHERINE SHEPHERD ALPHIN, Mus.B. *(Piano, Solfeggio)* graduate Boston Conservatory; awarded silver medal for highest honors; appointed to Conservatory faculty, 1942.

EMIL ARCIERI *(Clarinet)* studied clarinet with foremost American teachers and Gaston Hamelin in Paris. Member of Boston Symphony Orchestra since 1920.

ALVIN BALL *(Trumpet)* studied trumpet with J. J. Richards, Walter Smith, Sr., and Georges Mager. Soloist with J. J. Richards' Concert Band. Trumpeter with Kansas City Little Symphony, Boston Symphony, and Boston Pops Orchestra, 1937-42. Instructor U. S. Navy School of Music, 1945. Member Arthur Fiedler's "Sunday at 4:30" Concerts, 1946-47. Various radio and theatre engagements.

ISADORE BOUCHARD, Mus.B., class of 1946 *(Voice)* studied voice with Gladyce Bachmann, St. Albans, Vt., and Wellington Smith at the Boston Conservatory. Recital appearances for various organizations; Director of choral groups while serving in the armed forces.

TRANNIE COBURN BOUCHARD, B.Sc. *(Pianoforte)* graduate Woman's College of University of North Carolina, music major. Graduate pianoforte study at Boston Conservatory, three years under Georg Fior.

ELFORD CAUGHEY *(Harp)* studied harp with Alfred Holy in Boston and Marcel Grandjany in New York. He has been a member of the Boston Symphony Orchestra for eighteen years.

H. WILFRED CHURCHILL, Mus.B. *(Pianoforte)* graduate Boston Conservatory of Music; pianoforte under Hans Ebell. Soloist with orchestra and recital appearances in New England cities. Accompanist for many artists.

HARRY COBLE, B.A. *(Dance)* graduate University of North Carolina; former member of Ted Shawn's Men's Group, Charles Weidman Concert Group, New York Dance Center.

WESLEY COPPLESTONE, A.B. *(Voice)* graduate Boston University College of Liberal Arts; studied voice with Stephen Townsend and Frantz Proschowski; distinguished concert and oratorio soloist; NBC radio programs originating in Radio City; appearances as soloist with Worcester Oratorio Society, Brockton Festival Chorus, Lynn and Salem Oratorio Society, Handel and Haydn Society, Boston; three years head of voice department, University of New Hampshire.

EDGAR CURTIS, M.A. and B.Mus., University of Edinburgh *(Piano, Organ, Orchestra)*, studied piano with Tovey, Serkin, Lazare-Levy; conducting with Reiner and Koussevitzky; orchestration with Randall Thompson, composition with Scalero. He founded Edgar Curtis String Orchestra of Boston and has been invited by Boston Symphony Orchestra to conduct chamber orchestra concerts in Boston.

JOSEPH DEPASQUALE *(Viola and Violin)* studied viola under Louis Baily, Max Aronoff, and William Primrose. Graduated Curtis Institute, 1942. Numerous recitals and chamber concerts. Member American Broadcasting Symphony since 1942. Engaged by Dr. Koussevitzky as solo violist of the Boston Symphony Orchestra for the season beginning October, 1947.

WALTER I. DOLE *(Flute)* studied flute with Leon Jacquet, Andre Macquarre; theory, harmony, composition and instrumentation with Cutter, Chadwick, Tracy, and Leavitt; played under direction of Sousa, Goldman, Victor Herbert and others.

EMMY DORTSAK *(Piano)* received her musical education in Vienna, where she studied piano under Dr. Rudolph Reta and received the state diploma. She has toured both Europe and America as accompanist to her late husband, Laszlo Dortsak, a distinguished tenor.

HAROLD B. DOYLE, Mus.B. *(Violin)* graduate Boston Conservatory; diploma, violin major; Bachelor of Music degree, Public School Music; certificate from Professor Sevcik's violin Master Class, 1931-1932. Instructor string instruments in public schools of Marblehead and Reading, Mass.

JESSIE P. DREW *(Voice and School Music)* studied voice with Mme. Maria Piccioli; pianoforte, Amy Balch; theoretical subjects, Albert E. Brown; music pedagogy and psychology, Cyrus Durgin; Music Supervisor's certificate from Lowell Normal School. Concert appearances throughout United States and Canada; Supervisor of Music in Public Schools of Watertown, Mass., since 1924.

DANIEL EISLER *(Violin)* honor graduate, Moscow Conservatory. Member Grand Imperial Opera, Moscow, ten years; member of Boston Symphony Orchestra since 1925.

GASTON ELCUS *(Violin)* graduate Paris Conservatory, first prize; pupil of Brun, Marsick, and Nadaud. Concert-master Opera Comique; soloist, Societe des Concerts du Conservatoire, Concerts Colonne, Lamoureaux, Pasdeloup, Monte Carlo; joint recitals with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, Paul Paray. Member Commission of Examinations and Competitions, Paris Conservatory, fifteen years; member of Boston Symphony Orchestra since 1926; frequent appearances in recital and chamber music concerts.

LUCIE ELCUS *(Pianoforte)* was born in Paris. First medal in Solfeggio at the Paris Conservatory. Studied piano with Marmontel and Raoul Pugno. Participated in chamber music recitals with famous Dutch 'cellist, Andre Hekking, Lucien Capet, violinist, Gaston Elcus, and Hilda Roosevelt. Also assisted Gaston Elcus (husband) at Nantes Conservatory.

GEORG FIOR *(Pianoforte)* studied with Richard Platt, Boston. Concert appearances in Europe and America; recitals in London, Paris, Berlin, Amsterdam, New York, Boston, Providence, Cleveland, Syracuse and other centers; soloist with Boston Symphony Orchestra, Cleveland Orchestra. Faculty member College of Fine Arts, Syracuse, 1921-1928; writer and lecturer on musical subjects.

Henri Girard *(Contrabass)* graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysses"; member of Boston Symphony Orchestra since 1922.

Harlan Grant *(Drama)*, graduate Boston School of Expression and Dramatic Art, Boston Repertory Theatre Workshop. Member of the Jewett Repertory Company, Provincetown Players and other stock companies. Director of Experimental Theatre of Ford Hall; director drama, Lowell Textile Institute; director of plays for the dramatic societies of Harvard University, Radcliffe, and Simmons colleges; founder and director Weston Vermont Professional Summer Theatre, 1937. Director, Springfield, Massachusetts, Civic Theatre.

Grace Warner Gulesian *(Pianoforte)* studied pianoforte with Carl Faelton and Mme. Helen Hopekirk; harmony and composition with Agide Jacchia, Archibald Davidson, and Frederick Converse. Recital appearances in Europe and America. Composer of many songs and has written the music for several light operas which have been performed in Boston and New York. Member of the American Society of Composers, Authors and Publishers.

Minna Franziska Holl *(Basic Music, Normal Course, Accompanying, Piano)* studied harmony, counterpoint, orchestration and music history under Stuart Mason; pianoforte, Renee Longy-Miquelle; author of "Music Reading"; Director of Longy School of Music and head of Solfege Department, 1926-1941.

Adele Hooper *(Dance, Percussion, Pedagogy)* graduate Jan Veen Studio of Dance, diploma course; certificate, Cape Cod Institute of Music, ballet department. Solo dancer and member of Jan Veen Group; appearances with Boston Symphony Pops Orchestra, Boston Civic Symphony Orchestra; toured the United States and Mexico as dancer and percussion player with Jan Veen. Teaching engagements with Pineland Camp, Center Harbor, N. H., Milton Academy Girls School, Mary C. Wheeler School, Providence, R. I.

Grace Hunter, Mus.B., class of 1946 *(Voice)* studied voice at the Boston Conservatory with Iride Pilla. Soloist for various churches; many recital appearances at Gardner Museum, Boston, and elsewhere.

Elizabeth Jenkins *(House Mother, Women's Residence)* attended Limestone College; many years active in women's clubs, church, and social affairs; maintains a friendly and homelike atmosphere in the dormitory and is known by all our girls as "Aunt Elizabeth".

Marcel LaFosse *(Trumpet)* graduate Paris Conservatory, first prize in trumpet. Trumpet soloist with Opera Comique and Concerts Colonne orchestras; member Boston Symphony Orchestra since 1926.

Jacobus Langendoen *(Violoncello)* graduate The Hague Royal Conservatory, major cello and composition. Appearances as soloist and conductor in Germany, Holland, and Belgium. Compositions performed by leading orchestras including Boston Symphony. Member Boston Symphony Orchestra; frequent appearances in recital and chamber music concerts.

John S. Leavitt *(Clarinet, Saxophone, Instrumental Methods)* member of various theatre, symphony, and concert orchestras. Instructor in schools established for Army and Navy during World War; instructor woodwind instruments Medford Schools, Medford, Mass.

Jean Lefranc *(Viola)* graduate Paris Conservatory, first prize viola; pupil of Brun and Nadaud, violin; Laforge, viola. Viola soloist with Opera Comique, Concerts Lamoureux, Concerts Colonne; first viola player Boston Symphony Orchestra since 1925; many appearances in recital and chamber music concerts.

Carl F. Ludwig *(Percussion Instruments)* received his training from his father; was a member of the Boston Festival Orchestra and the Boston Municipal Band; succeeded his father in the Percussion section of the Boston Symphony Orchestra where he played for many years.

George Madsen *(Flute)* studied flute with Georges Laurent; graduate New England Conservatory; member Boston Symphony Orchestra.

Giuseppe Merlino *(Italian, Spanish)* received his early training in Italy; American International College (1894-1898). Instructor in Italian Literature, University of Toronto. Instructor in Romance Languages, Simmons College. Instructor in Italian and Spanish, Winsor and May Schools.

Hugo Norden, Mus.B. *(Theory, Composition, Violin)* graduate University of Toronto; studied theory and composition with J. Sebastian Matthews, Stuart Mason, and Howard R. Thatcher; violin with Hugo Kortschak and Felix Winternitz; has served on the editorial staff of the White-Smith Music Publishing Company and of the Arthur P. Schmidt Co. of Boston; publications include choral works, composition for violin and piano, a textbook, "Harmony and Its Application to Violin Playing," and "Introduction to Monophonic Composition"; writer of numerous articles for leading music magazines.

Grover J. Oberle *(Organ)*, Fellow of American Guild of Organists; studied organ, theory, composition with T. Tertius Noble; conducting and composition with Philip James. Organist and Choirmaster, Trinity Church, Westport, Conn., 1933-1935; assistant organist, St. Thomas Church, New York, 1935-41; organist and choirmaster, St. John's Church, Washington, D. C., 1942-46; Emmanuel Church, Boston, 1946—. Served in the U.S.N.R. for 3½ years as Chief Specialist in charge of music at U.S.N.R. Midshipmen's School, N. Y.

Josef Orosz, Mus.B. *(Trombone, Tuba)* graduate Boston Conservatory; diploma in trombone, 1927; diploma in piano, 1928; degree bachelor of music, 1941. Pianist and assistant conductor Paramount Theatre Orchestra, Toledo, Ohio, two years; first trombone State Symphony Orchestra of Massachusetts; joined Boston Symphony Orchestra, 1943. Instructor of brass instruments in various schools of Greater Boston.

Iride Pilla *(Voice, Italian)* graduate Boston Conservatory, highest honors. Soloist, Cecilia Society of Boston, Fitchburg Choral Society, People's Symphony Orchestra, Boston Symphony Pops Orchestra. Operatic appearances Milano, Bari, Reggio Emilia, Bergamo, Torino, Rimini, Lugo, Monte Carlo, and Nice, France; created leading roles in Vittadini's opera, "Anima Allegra," and Andreoli's "Parabola Di Eid." Prima Donna roles with New York Grand Opera Co., Hippodrome Opera Co., New England Opera Co.

Daniel Pinkham, A.B., A.M. *(Harpsichord, History, Theory)* Harvard University; studied composition with Piston, Copland, and Boulanger; harpsichord with Putnam Aldrich and Wanda Landowska. Soloist with Boston Symphony Orchestra. Frequent recital appearances.

Simone Riviere, Sc.B. *(French)* graduate University of Bordeaux; diploma, Institut de Phonetique, Paris. Head of French department Chestnut Hill School, and other private schools.

Rulon Y. Robison *(Voice)* graduate New England Conservatory 1918. Continued studies in New York and Boston with Conraad van Bos, Georges Longy, William Whitney, Charles Adams White and others. Appearances throughout United States in concert, oratorio, opera, light opera, and recitals. Repeated engagements with Boston Symphony Orchestra, Handel and Haydn Society, Harvard and Wellesley College musical groups.

Albert C. Sherman, Jr. *(Theory, History)*, instructor in piano and theory, Boston Conservatory of Music 1919-1922. Instructor in solfeggio and harmony, Longy School of Music 1919-1933. Lecturer, instructor, registrar, professor at Boston University College of Music for twenty-three years. Rejoined faculty of Boston Conservatory, 1946.

Nicolas Slonimsky *(Pianoforte, Composition)* studied at St. Petersburg Conservatory; pianoforte with Vengerova; composition, Kalafati and Sternberg. Founded Chamber Orchestra of Boston; conducted orchestras in New York, Boston, San Francisco, Los Angeles, Havana, Paris, Berlin, Budapest and other centers. Widely known as lecturer and author. Compositions include works for voice, pianoforte, and orchestra.

Wellington Smith *(Voice)* studied and coached under Sullivan Sargent, Emil Mollenhauer, Gustav Ferrari, Kurt Schindler and others. Repeatedly soloist with Handel and Haydn Society, People's Choral Union, Cecilia Society of Boston and various combinations of Boston Symphony; engagements with Detroit Symphony, Cleveland Symphony, New York Symphony, New York Philharmonic Orchestras. Little Theatre Opera Co., Philadelphia Opera Co. Recitals in leading cities.

Louis Speyer *(Oboe and English Horn)* was graduated from the Paris Conservatory with first prize in oboe. Played in the principal orchestras of Paris. Member of the Boston Symphony Orchestra since 1919.

Marabelle Stebbins, A.B., M.A., *(Basic Music)* studied harmony, counterpoint, music history and orchestration at Radcliffe College. Marston Fellow and Assistant in Music at Vassar College. She completed Basic Music Normal Course at Boston Conservatory of Music.

Burton D. Thiel, M.A. *(English)* graduate of the University of Nebraska Instructor in English at the Universities of Minnesota and Nebraska.

Willem Valkenier *(French Horn)* graduate Rotterdam Conservatory. Solo horn principal orchestras of Holland, Austria, Germany, Spain; member of Boston Symphony Orchestra since 1923.

Jan Veen *(Director Dance Department, Fine Arts)* born in Vienna; studied widely in Central Europe; toured the Orient and established his own school in Shanghai; came to United States in 1928 as first European exponent of modern dance; opened his school first in New York and later in Boston; trained many students who are dancing professionally and teaching in various schools and colleges; dance and lecture tours throughout Central and South America, Mexico, and the United States; ten seasons as choreographer of original ballet productions in which he appeared with his group with the Boston Symphony Pops under Arthur Fiedler; productions two seasons with Boston Civic Symphony Orchestra under Joseph Wagner.

Karl Weigl, Ph.D. *(Theory, Composition, Conducting)* graduate Vienna Music Academy and University of Vienna. Served as coach at Vienna State Opera. Teacher and lecturer, University of Vienna. Teacher of musical theory, New Vienna Conservatory. Came to America in 1938 and has taught theory and composition in schools and colleges in Chicago, Hartford, Brooklyn, and New York City. Compositions include four symphonies, six string quartets, numerous orchestral compositions, concertos for various instruments, piano, and organ music, and a wide variety of choral music. Winner of many special honors and awards.

Joseph Wolf, S.B., A.M. *(Psychology)* studied at Northeastern University, 1939-43. Councillor of Hecht House, Dorchester; Boston City Hospital, diagnostic testing; Boston University, 1946-47—degree.

General Information

ADMISSION

APPLICATION FOR ADMISSION

Application for admission should be made on forms obtained from the Conservatory. Application for admission to the degree course should be filed before the end of the school year preceding admission to the Conservatory.

REQUIREMENTS FOR ADMISSION

PREPARATORY DEPARTMENT: No previous training in music is required for admission to the Preparatory Department, and students of all ages may be accepted. Applicants, who have had training, are classified upon entrance according to their grade of advancement.

COURSES LEADING TO THE DEGREE, DIPLOMA OR CERTIFICATE

MUSICAL REQUIREMENTS: Candidates for admission to courses leading to the degree, diploma or certificate in applied music must give evidence by examination in their major subject (voice or instrument) of their ability to pursue the course.

GENERAL REQUIREMENTS

DEGREE COURSE:

For admission to the degree course the applicant must have graduated from a high school or similar institution and must have completed a course which includes a minimum of fifteen units as follows:

English	3 units
Foreign Language	2 units
Mathematics (Algebra, Geometry or Trigonometry)	2 units
History or Civics	1 unit
Science	1 unit
Electives (of the electives 3 units may be in music)	6 units
	15 units

DIPLOMA COURSE:

For admission to the diploma course the applicant must have graduated from a high school or similar institution but need not have taken the College Preparatory course.

CERTIFICATE COURSE:

There are no specific academic requirements for admission to the certificate course, but a high school education or its equivalent is recommended.

SPECIAL STUDENTS:

A Special Student, not being an aspirant for the degree, diploma, or certificate, may enter at any time and elect any subject for which he is qualified, the minimum enrollment being for a term of ten weekly private lessons or one semester of class instruction. A Special Student may transfer to the degree, diploma, or certificate course at any time providing he meets the academic and all other requirements; in effecting such a transfer, credit will be given for any subjects required in his course which have been completed previously in the Conservatory.

ADVANCED STANDING:

Students desiring to transfer from accredited institutions should have a transcript of record and contemporary catalogs of the schools previously attended sent to the Conservatory in advance of the opening session. An evaluation of the credits in theoretical and academic subjects will be made and advanced standing determined accordingly. Advanced standing in applied music (voice or instrument) can be obtained by examination upon entrance

only. Students who have not studied in an accredited school may be admitted to advanced standing by passing special comprehensive examinations in their subjects. In no case will such examination reduce the number of credits that must be earned for the degree or diploma.

THE SEMESTER HOUR

The unit of credit is the semester hour. In general a semester hour is the amount of credit given for one hour of prepared class work per week for one semester. A semester hour in applied music (voice or instrument) is granted for three hours practice per week during one semester, plus the necessary individual or class instruction. In some subjects (Basic Music, Ensemble, Chorus, Orchestra, etc.) in which the work is of a laboratory nature the amount of credit may vary from the number of hours required. (See pages 19-24.)

DEGREE, DIPLOMA AND CERTIFICATE COURSES

Students may major in either of the following subjects leading to the degree: Voice, Organ, Pianoforte, Violin, Viola, Violoncello, Contrabass, other orchestral instruments, Composition, or Public School Music.

The degree Bachelor of Music is conferred upon students who have completed the required four-year course with a minimum of one hundred twenty semester hours credit. Thirty semester hours must be earned in resident study. Ninety per cent of the work must receive a grade of C or higher for the degree.

The **Conservatory Diploma** is conferred upon students who have completed the required four-year course with a minimum of one hundred semester hours credit. Thirty semester hours must be earned in resident study.

The Certificate is awarded to students who have completed the prescribed two-year course of study with a major in applied music (voice, pianoforte, organ, or an orchestral instrument).

Candidates for the degree must submit a thesis on or before May 15 of the senior year on a subject approved by members of the Faculty Council. Candidates for the degree and diploma are required to give a senior recital.

EXAMINATIONS

All students pursuing courses leading to graduation are required to take examinations given at the end of each semester. Preparatory and Special Students must take examinations if they wish an official record kept of work completed. Examinations in applied music are given during the last week of each semester by a jury composed of the director and members of the faculty. Students whose records are unsatisfactory will not be admitted to the examinations. The method of marking is as follows: A, excellent; B, good; C, fair; D, passing; E, failure; X, absent from examination; W, withdrew from course. To graduate with honors a student must maintain an average grade of B or better throughout his course.

SPECIAL AWARDS

The **Arthur B. Whitney** medal is awarded annually to the regular course student who maintains the highest average grades for the school year. A student must be carrying a course equivalent to fifteen hours each semester in order to be eligible for this award.

The **Conservatory Silver Medal** is awarded upon graduation to candidates for the degree who have maintained honor grades throughout their courses.

PRACTICE ACCOMMODATIONS

Practice rooms are available to all resident students of the Conservatory at moderate fees. Privileges will be extended to non-resident students for practice of subjects studied at the Conservatory when schedules and accommodations permit. However, such students are advised to ascertain, before

coming to Boston, the possibility of practice at their intended place of residence and the charges. The Conservatory rates range from $4 to $10 per month, depending upon the number of daily hours and the instrument. Organ practice rates are 25, 40 and 50 cents per hour.

EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Instruction in all subjects is available with regular faculty members. Evening students are accorded the privileges of examinations, participation in recitals, and other school activities.

SUMMER INSTRUCTION

Instruction in various subjects offered at the Conservatory is available throughout the summer. Credit towards degree, diploma, or certificate requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses. (See Calendar, page three, for Summer Session dates.)

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

The Sevcik Scholarship. A fund established for the aid of one or more deserving violin students by the distinguished violin pedagogue, the late Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher of the corporation.

Blanche B. Parker Fund. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

Albert Alphin Scholarship. The income from five thousand dollars providing assistance for one or more students of pianoforte.

Departmental Scholarships. Scholarships are sponsored by faculty members and are available to students of composition, voice, organ, pianoforte, orchestral instruments, and dance.

Conservatory Scholarships. Scholarship assistance is available annually from the general Conservatory fund. The amount of such assistance is based on income and operating expenses of the previous school year.

STUDENT EMPLOYMENT

The financial problem is, of course, the most serious one which students of limited means have to solve, but this need not discourage the person of talent and ability who desires a musical career. Any student who contemplates studying in Boston is strongly advised to come with provision for at least one semester's maintenance and tuition. During this time, if one has ability and industry, he should be able to establish connections that will add considerably to his resources and make possible the succeeding years of study.

RECITALS, CONCERTS

Recital Classes: These classes are held frequently and give students of various departments an opportunity, upon recommendation of their teachers, to perform before members of the faculty and other students of the class. (Not open to the public.)

Students' Recitals: Throughout the school year recitals are given by advanced students and those performing most commendably in the recital classes. Being open to the public, these recitals give students an opportunity to gain poise and experience so necessary to their development.

Faculty Recitals: All faculty recitals given during the year are open to students without charge, and to the public upon invitation.

Concerts: A number of concerts by the Conservatory orchestra, chorus, ensembles, and other groups is given during the school year. Members of the faculty, advanced students, and guest artists frequently appear on these programs.

The Boston Conservatory String Quartet gives a series of concerts each season. This quartet is composed of experienced chamber music players drawn from the internationally famous Boston Symphony Orchestra:

*Gaston Elcus, *1st violin* — *Jean Lefranc, *viola*

Norbert Lauga, *2nd violin* — *Jacobus Langendoen, *violoncello*

*(member of Conservatory faculty)

RESIDENCE

The Conservatory maintains a women's dormitory near the school building and overlooking the beautiful Fens. The rooms are furnished with studio couch beds, chiffoniers or bureaus, writing desks, chairs, lamps and window curtains. Occupants are required to furnish blankets; couch cover and window draperies if desired.

It is expected that the students will conduct themselves properly at all times and adhere to the general house regulations. Freedom, consistent with the best interests of the school and the students themselves, is extended to all, subject to any restrictions parents or guardians may wish to impose in individual cases. Women students who are not living at home are required to live in the Dormitory or at residences approved by the School.

Room reservation should be made as soon as the student is notified that her application for admission has been accepted. A reservation shall be considered as binding for the entire school year. A student may be released from this agreement only in the event of an emergency which, in the judgment of the Conservatory management, necessitates her withdrawal from the school.

Residence charges are payable by the semester in advance and will be subject to no deductions for vacations or other absences. Rates include room, necessary lights, three meals daily (only breakfast and dinner served on Sundays and holidays), weekly laundry of bed linen and towels. There is an extra charge for radios, excess wattage, etc.

Single room ..... $95, $114 and $133 a semester
Double room (each occupant) ..... $75, $95, $114 and $133 a semester
Meals ..... $171 a semester

Assistance will be given, when possible, to men students in locating rooms in approved private homes near the Conservatory.

Outline of Courses

LEADING TO THE DEGREE BACHELOR OF MUSIC AND TO THE CONSERVATORY DIPLOMA

WITH MAJOR IN VOICE

FRESHMAN	Semester hours
Voice	6
Pianoforte	4
Recital Class	1
Basic Music I	6
Harmony I	4
Stage	2
*English I	6
Chorus	2
Physical Education	1
	32

SOPHOMORE	Semester hours
Voice	6
Piano	4
Recital Class	1
Basic Music II	6
Harmony II	4
*English II	6
Language	4
Chorus	2
	33

JUNIOR	
Voice	8
Recital Class	1
Analysis	4
Counterpoint I	4
History of Music	4
Language	4
*Psychology	4
Chorus	2
	31

SENIOR	
Voice	12
Recital Class	1
Opera Class	2
Composition I	4
Language	4
*Fine Arts	4
Elective	2
Chorus	1
	30

WITH MAJOR IN ORGAN

FRESHMAN	Semester hours
Organ	6
Pianoforte	4
Recital Class	1
Basic Music I	6
Harmony I	4
Stage	2
*English I	6
Chorus or Orchestra	2
Physical Education	1
	32

SOPHOMORE	Semester hours
Organ	6
Pianoforte	4
Recital Class	1
Basic Music II	6
Harmony II	4
*English II	6
*Language	4
Chorus or Orchestra	2
	33

JUNIOR	
Organ	8
Pianoforte	4
Recital Class	1
Analysis	4
Counterpoint I	4
History of Music	4
*Psychology	4
Chorus or Orchestra	2
	31

SENIOR	
Organ	12
Recital Class	1
Counterpoint II	4
Composition I	4
Instrumentation I	2
Conducting I	2
*Fine Arts	4
Chorus or Orchestra	2
	31

*Not required of candidates for the diploma.

WITH MAJOR IN PIANOFORTE

FRESHMAN	Semester hours
Pianoforte	10
Recital Class	1
Basic Music I	6
Harmony I	4
Stage	2
*English I	6
Physical Education	1
Chorus or Orchestra	2
	32

JUNIOR	
Pianoforte	12
Recital Class	1
Accompanying	2
Analysis	4
Counterpoint I	4
History of Music	4
*Psychology	4
Chorus or Orchestra	2
	33

SOPHOMORE	Semester hours
Pianoforte	10
Recital Class	1
Basic Music II	6
Harmony II	4
*English II	6
*Language	4
Chorus or Orchestra	2
	33

SENIOR	
Pianoforte	12
Recital Class	1
Composition I	4
Instrumentation I	2
Conducting I	2
Ensemble	2
*Fine Arts	4
Academic Elective	4
Chorus or Orchestra	2
	33

WITH MAJOR IN AN ORCHESTRAL INSTRUMENT

FRESHMAN	Semester hours
Major Instrument	6
Pianoforte	4
Recital Class	1
Basic Music I	6
Harmony I	4
Stage	2
*English I	6
Orchestra	2
Physical Education	1
	32

JUNIOR	
Major Instrument	12
Recital Class	1
Analysis	4
Counterpoint I	4
History of Music	4
*Psychology	4
Orchestra	2
	31

SOPHOMORE	Semester hours
Major Instrument	6
Pianoforte	4
Recital Class	1
Basic Music II	6
Harmony II	4
*English II	6
*Language	4
Orchestra	2
	33

SENIOR	
Major Instrument	12
Recital Class	1
Composition I	4
Instrumentation I	2
Conducting I	2
*Fine Arts	4
Academic Elective	4
Orchestra, Ensemble	2
	31

WITH MAJOR IN COMPOSITION

FRESHMAN	Semester hours
Pianoforte	4
String Instrument	4
Basic Music I	6
Harmony I	4
*English I	6
*Language	4
Chorus or Orchestra	2
Physical Education	1
	31

JUNIOR	
Pianoforte or Organ	4
Brass Instrument	4
Analysis	4
Counterpoint II	4
Composition I	4
Instrumentation I	2
History of Music	4
*Psychology	4
Chorus or Orchestra	2
	32

SOPHOMORE	Semester hours
Pianoforte	4
Woodwind Instrument	4
Basic Music II	6
Harmony II	4
Counterpoint I	4
*English II	6
Chorus or Orchestra	2
	30

SENIOR	
Composition II	12
Instrumentation II	6
Conducting I	4
*Fine Arts	4
Elective	4
Chorus or Orchestra	2
	32

*Not required of candidates for the diploma.

WITH MAJOR IN PUBLIC SCHOOL MUSIC
(Degree Course Only)

GENERAL SUPERVISOR'S COURSE

FRESHMAN	Semester hours
*Applied Music	8
Basic Music I	6
Harmony I	4
Stage	2
English I	6
Language	4
Chorus, Orchestra	1
Physical Education	1
	32

SOPHOMORE	Semester hours
*Applied Music	8
Recital Class	1
Basic Music II	6
Harmony II	4
School Music I	4
English II	6
Psychology	4
Chorus, Orchestra	1
	34

JUNIOR	
*Applied Music	6
Recital Class	1
Analysis	4
Counterpoint I	4
School Music II	4
Practice Teaching I	4
History of Music	4
History of Education	4
Chorus, Orchestra	1
	32

SENIOR	
*Applied Music	6
Recital Class	1
School Orchestra and Band	4
Practice Teaching II	4
Music Appreciation Methods	2
Instrumental Class Methods	2
Instrumentation I	2
Conducting I	2
Fine Arts	4
Academic Elective	4
Chorus, Orchestra	1
	32

* Candidates for the degree with School Music as a major are required to pursue subjects in applied music in such a way that at the end of the course they will be able to (1) pass a comprehensive pianoforte examination including sight playing of accompaniments equivalent in difficulty to that of standard school music material; (2) pass a voice examination demonstrating a thorough knowledge of the fundamentals of voice production, and the ability to sing with a pleasing voice in accurate intonation; (3) pass an examination in the playing of an orchestral instrument (minimum of four semester hours credit required).

CERTIFICATE COURSES

WITH MAJOR IN VOICE, ORGAN OR AN ORCHESTRAL INSTRUMENT

FIRST YEAR	Semester hours
Major (Voice or Instrument)	6
Piano	4
Recital Class	1
Basic Music I	6
Harmony I	4
Stage	2
†Italian I	4
Chorus or Orchestra	2
Physical Education	1
	30

†Required of Voice students only.

SECOND YEAR	Semester hours
Major (Voice or Instrument)	8
Piano	4
Recital Class	1
Basic Music II	6
Harmony II	4
History of Music	4
†French Diction	2
†German Diction	2
Chorus or Orchestra	2
	33

WITH MAJOR IN PIANOFORTE

FIRST YEAR	Semester hours
Pianoforte	12
Recital Class	1
Basic Music I	6
Harmony I	4
Stage	2
Chorus or Orchestra	2
Physical Education	1
	28

SECOND YEAR	Semester hours
Pianoforte	12
Recital Class	1
Basic Music II	6
Harmony II	4
History of Music	4
Chorus or Orchestra	2
	29

Description of Subjects

BASIC MUSIC

Basic Music I: Elementary Theory: notes, rests, clefs, time-signatures, scales, chords, intervals, modulation, transposition by means of clef. Sight-reading: the use of six clef positions (G, F, and C clefs) in single melodic line and in parts. Memorizing. Ear training: elementary dictation in single melodic line; modulation; various time-signatures and rhythmic patterns; canon; simple chord progressions including inversions. Holl: Music Reading. Dannhauser: Books II and III.

Three hours weekly; credit, three hours each semester.

Basic Music II: Advanced Theory: ornamentation, modes, score reading from the standpoint of the use of clefs, general principles of musical interpretation based on understanding and perception of music. Sight-singing: advanced reading with seven clef positions; 2, 3, 4-part singing. Transposition. Memorizing. Ear training: dictation in single melodic line with difficult rhythms; and in 2, 3, and 4 parts; canon; chord progressions with modulations to closely related and remote keys; sonata themes, cadences and modulation.

Three hours weekly; credit, three hours each semester.

BASIC MUSIC NORMAL COURSE (Elective)

(Open only to students who have had Basic Music I and II, or who have been given special permission by the instructor)

Student teachers are required to teach classes of children once a week under supervision of the instructor, while members of the class observe and report upon them. There will be weekly conference periods for discussion of problems of class instruction, objectives, methods, discipline, subject matter, et cetera. Risk: Principles of Practice Teaching.

Credit, two hours each semester.

HARMONY

Harmony I: Preliminary definitions. Scales: major, minor, chromatic. Intervals and their inversions. Triads of the major and minor keys and their connection. Inversions of triads. The dominant seventh chord and its inversions. Simple modulation. Keyboard harmony.

Two hours weekly; credit, two hours each semester.

Harmony II: The seventh chord on the leading-tone and the diminished seventh chord. Secondary seventh chords; ninth chords. Chromatically altered chords. Suspension and other non-harmonic tones. Modulation. Exercises in vocal and instrumental styles. Keyboard harmony.

Two hours weekly; credit, two hours each semester.

ANALYSIS

Harmonic: Analysis of progressions involving various chords and non-harmonc tones. Representative works from various historic periods analyzed for their harmonic content.

Formal: Phrasing: figure, motive, phrase, period. Liedforms, including prelude and etude; dance form and suite; marches. Variation forms. The extended forms; the rondo, sonata, overture, symphony, concerto, symphonic poem. Contrapuntal forms.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT

Counterpoint I: Two, three, and four parts in all species, strict style; double counterpoint in all intervals; canons in two, three, and four parts. The choral prelude and invention.

Two hours weekly; credit, two hours each semester.

Counterpoint II: Fugues in two, three, and four subjects, vocal and instrumental.

Two hours weekly; credit, two hours each semester.

COMPOSITION

Composition I: Composition in the smaller forms for voice, pianoforte, and other instruments, supplemented by an analysis of representative works in these forms.

Two hours weekly; credit, two hours each semester.

Composition II (private instruction only): Intensive study in the larger forms: Concerto, sonata, symphony.

Credit in advanced composition is established in accordance with the amount of work taken.

To graduate in the Composition Course a student must have completed:

(1) an orchestral work of not less than fifteen minutes in duration;
(2) an example of sonata-form for pianoforte or for an ensemble combination;
(3) a motet or large anthem for chorus with or without solos;
(4) not less than five works in smaller forms—piano pieces, songs or solos for orchestral instruments.

INSTRUMENTATION

Instrumentation I: A study of the nature of various orchestral instruments, singly and in combination. Practice in making simple orchestral and band arrangements.

One hour weekly; credit, one hour each semester.

Instrumentation II (private instruction only): Scoring for orchestra, band, and various combinations of instruments.

Credit in advanced orchestration is established in accordance with the amount of work taken.

CONDUCTING

Conducting I: (Prerequisite, Basic Music I and II) The technic of conducting as applied to both choral and orchestral work. Attack, release, tempi, phrasing. Practice in score reading from the string trio and string quartet to more difficult scores for full orchestra.

One hour weekly; credit, one hour each semester.

Conducting II: The reading and analysis of more involved scores; complicated baton technic problems. Practical experience in conducting the Conservatory Orchestra and Chorus under supervision.

One hour weekly; credit, one hour each semester.

ENSEMBLE

The study and performance of classical and modern literature including sonatas, trios, quartets, quintets, and larger ensembles.

Two hours weekly; credit, one hour each semester.

ORCHESTRA

All students of the Conservatory who are sufficiently advanced in their instruments are required to attend rehearsals and public performances of the orchestra. During the season a wide variety of standard orchestral works are rehearsed and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

Two hours weekly; credit, one hour each semester.

CHORAL TRAINING

This class studies a wide variety of choral works, both sacred and secular. All Conservatory students possessing good voices are eligible for membership.

Two hours weekly; credit, one hour each semester.

OPERA CLASS

This class is open only to advanced students of voice as its purpose is to give professional training in the dramatic presentation of opera. This training is of inestimable value to the concert artist as well as to the opera singer.

One hour weekly; credit, one hour each semester.

ACCOMPANYING

Presenting the important elements in artistic accompaniment with demonstration and supervised practice. Provides opportunity for class members to accompany Conservatory students. Open to students who demonstrate adequate facility at the pianoforte.

One hour weekly; credit, one hour each semester.

HISTORY OF MUSIC

A general study of the history of music from its beginning to the present time. Characteristic works of the composers of various periods and schools are discussed and illustrated by recordings. The aim of the course is to enable students to appreciate the achievements of the past and to know the place of music in world history. The lectures are supplemented by outside reading and reports.

Two hours weekly; credit, two hours each semester.

SCHOOL MUSIC

School Music I: The study of methods of presenting music in the primary and grammar grades; materials used; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing. Training of children's voices; principles of correct tone production; treatment of monotones and conserving of the child's voice. Classroom management.

Two hours weekly; credit, two hours each semester.

School Music II: Further study of this subject as applied to junior and senior high school; materials used; care of the adolescent voice; methods of presenting theory, history of music, and other subjects in the high school, class organization; seating plans; methods of conducting teachers' meetings. Public school administration as applied to the teaching of music; modern trends in music education.

Two hours weekly; credit, two hours each semester.

Practice Teaching I: Teaching under supervision in the Conservatory classroom in accordance with Methods and Materials as outlined in School Music I. Observation of music teaching in primary and grammar grades in the public schools of Boston and vicinity; comparison and discussion of the methods used by different teachers. A minimum of thirty clock hours of actual teaching, and thirty hours of observation is required during the year in addition to weekly conference and discussion hour in the Conservatory classroom.

Credit, two hours each semester.

Practice Teaching II: Continuation of the work as outlined in Practice Teaching I. Observation of teaching in junior and senior high schools in Boston and vicinity; actual teaching in public schools under supervision. Students are required to have a minimum of two hours weekly devoted to observation and teaching and one hour weekly for reports and discussion at the Conservatory classroom.

Credit, two hours each semester.

School Orchestras and Bands: This course parallels Conducting I. Organization of school choruses and glee clubs; voice classification; seating plans, discipline; study of suitable repertoire. Organization of instrumental groups, orchestras, and bands; seating arrangement; rehearsal procedure; repertoire. Presentation of concerts, operettas, etc. Students of this course must attend rehearsals of the chorus and orchestra (minimum two hours weekly) and when sufficiently advanced in the technic of conducting, will be required to conduct both groups.

Three hours weekly; credit, two hours each semester.

Music Appreciation Methods: Detailed lesson plans for the presentation and teaching of music appreciation in elementary, junior, and senior high school grades.

One hour weekly; credit, one hour each semester.

Instrumental Class Methods: (Strings, Woodwind, Brass) Instrumental class teaching; methods used; technical problems involved in playing the various instruments; organization of school classes; observation of instrumental class teaching in the public schools in Boston and vicinity. This course is given under instructors from various instrumental departments of the Conservatory faculty.

One hour weekly; credit, one hour each semester.

STAGE

A special course planned to supplement the training of regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage. The course includes practical training in acting, and general stage craft. Plans for directing plays, concerts and other entertainments are discussed.

One hour weekly; credit, one hour each semester.

PHYSICAL EDUCATION

This course, correlated with the rhythm and dynamics of music, is especially planned for the Conservatory student to develop poise and coordination through the extremes of relaxation and tension. The approach is based upon the modern principle of free movement as opposed to the rigid rules of calisthenics.

One hour weekly; credit, one-half hour each semester.

ACADEMIC SUBJECTS

English

English I (Composition)

Review of grammatical principles; composition—written and oral; collateral reading.

Three hours weekly; credit, three hours each semester.

English II (Literature)

A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading.

Three hours weekly; credit, three hours each semester.

Languages

Italian, French or German I

Grammar, diction, oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Two hours weekly; credit, two hours each semester.

Italian, French or German II

Grammar, composition and diction continued; reading of more difficult text; free composition and practice in conversation.

Two hours weekly; credit, two hours each semester.

Advanced Courses in English or in Modern Languages may be elected by students who have completed Grades I and II or their equivalent. Credit is granted in accordance with the amount of work completed.

Psychology

Introduction to educational psychology and the psychology of learning. A survey of some general factors, the conditions under which they develop, and the forms of their development. Applications to learning in music education.

Two hours weekly; credit, two hours each semester.

History and Principles of Education

This course traces the developments in educational theory and practice through the years, and acquaints the students with the underlying principles, nature, and objectives of education. Special emphasis is given to present day issues and trends in this field. Lectures, discussions, and assigned readings.

Two hours weekly; credit, two hours each semester.

Fine Arts

A general and comparative survey of the beginning and development of the art impulse in all of its various expressions and forms; painting, sculpture, architecture, and the minor arts. This course includes collateral reading and written assignments.

Two hours weekly; credit, two hours each semester.

Applied Music Courses

Leading to the Degree, Diploma, and Certificate

The outlines here set forth are flexible and subject to adjustment according to the needs and advancement of the individual student.

VOICE

FRESHMAN—Fundamentals of tone production: breathing; study of resonance cavities as applied to amplification of the initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

SOPHOMORE—Vocalises continued: technical development; roulades; runs and trills. The simpler arias and songs from the Italian, French and German schools.

JUNIOR—Advanced vocalises. Study of oratorio-recitative and aria: Handel, Haydn, Mendelssohn, Franck. Lieder: Schubert, Schumann, Brahms, Strauss, Wolf, Debussy, Faure, Ravel; Tschaikowsky, Rachmaninoff, Rimsky-Korsakow and others. Opera: Verdi, Rossini, Donizetti, Puccini, Mozart, Weber, Wagner and others.

SENIOR—Completion of a conprehensive repertoire of old and modern songs, lieder, oratorio, opera; preparation for senior recital.

ORGAN

FRESHMAN—Gleason: Method of organ playing. Rheinberger: Trios. Bach: Chorals, short preludes and fugues.

SOPHOMORE—Gleason: Method of organ playing (cont.) Albrechtsberger: Trios. Bach: Selected works. Bonnet: Historical organ series Bk. I (pre-Bach).

JUNIOR—Bach: Trio Sonata I & II, Fantasia in G, Preludes and Fugues in D, B minor. Franck: Cantabile, Piece Heroique. Shorter works for recital programs.

SENIOR—Bach, Sonata V, Great fugues and chorals. Vierne: selections from symphonies. Franck: Chorals II and III. Mozart: Fantasia in F minor. Contemporary composers.

PIANOFORTE

FRESHMAN—Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers. Scales and arpeggios.

SOPHOMORE—Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. A sonata by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert. Major and minor scales in double thirds, double sixths, and double octaves.

JUNIOR—An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto. Scales and arpeggios in all forms for purpose of virtuosity. A late Beethoven sonata.

SENIOR—One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examinations, and the senior recital.

VIOLIN

FRESHMAN—Scales and arpeggios. Easy double stops. Etudes by Kayser, Mazas, and Dancla. Concertos by Reading, Sitt, and Seitz.

SOPHOMORE—Sevcik Op. I. Etudes by Dont. Op. 37 Kreutzer. Sonatas by Kreutzer for violin and bass. Concertos by Rode, Kreutzer, Viotti. Selected solos.

JUNIOR—Etudes by Fiorillo, Campagnoli, Rode, Gavinies. Concertos by Mozart and Bach. Selected solos.

SENIOR—Etudes by Meerts, Dont Op. 35. Jeno Hubey, Wieniawski. Sonatas by Bach for violin alone. Concertos such as Max Bruch, Vieuxtemps, Mendelssohn, Saint-Saens, Lalo, Paganinni, Brahms, Beethoven.

VIOLA

FRESHMAN—All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE—Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR—Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR—Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

VIOLONCELLO

FRESHMAN—Studies by Dotzauer and Grutzmacher. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.

SOPHOMORE—Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Goltermann: Third and Fourth Concertos.

JUNIOR—Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultz: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.

SENIOR—Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Coreli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

FRESHMAN—Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.

SOPHOMORE—Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman: Moser; Demeir; Geissel; Weissenborn; Buschmann.

JUNIOR—Scales and broken triads in all positions. Studies by Simandl, Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.

SENIOR—Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

FRESHMAN—Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasie. Oberthur: Serenade. Hasselmans: Berceuse.

SOPHOMORE—Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.

JUNIOR—Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.

SENIOR—Studies by Bovio; Labarre; Dizi. Orchestral works, solos, concertos with orchestra.

FLUTE

FRESHMAN—Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.

SOPHOMORE—Altes: Method (Part III). Triple tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.

JUNIOR—Virtuosity exercises by Anderson; Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concertos by Mozart.

SENIOR—Sonatas; suites; concertos; modern compositions. Studies of orchestral works.

OBOE

FRESHMAN—Barrett, Method Part II. Sellner, Method Part I. Exercises and scales. Reed making. Easy solos.

SOPHOMORE—Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.

JUNIOR—Explanation and study of the English Horn. Methods for Oboe by Hugo and Ferling.

SENIOR—Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

CLARINET

FRESHMAN—Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsch, Vol. I and II. Solos by Edward German.

SOPHOMORE—Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.

JUNIOR—Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.

SENIOR—Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

FRESHMAN—Bourdeau, Method Part I. All scales and arpeggios. Exercises. Reed making. Selected solos.

SOPHOMORE—Bourdeau, Scales and Arpeggios Part I. Milde, Twenty-five Studies Book I. Bourdeau, Method for Bassoon Part II. Solos by Verroust, Beer, Klose.

JUNIOR—Bourdeau, Scales and Arpeggios Part II. Milde, Twenty-five Studies Part II. Gambaro, Eighteen Studies. Bourdeau, First Solo. Mozart, Larghetto. Busser, Cantilena. Weber, Concertino and Hungarian Concertino.

SENIOR—Studies by Espaignet, Gavinies, Nazarino, Gatti. Milde, Method Part III. Bourdeau, Second Solo. Busser, Concerto. Pierne, Solo de Concert. Bourgault-Ducoudray, Solo. Concertos by Mozart; Hassler; Cols; Concertstuck.

HORN

FRESHMAN—Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.

SOPHOMORE—Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces of Interpretation. Transposition.

JUNIOR—Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.

SENIOR—Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

TRUMPET

FRESHMAN—Petit, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE—Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR—Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR—Studies for the development of style and phrasing. Arban, Method. Balay, Artistic Studies. Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE AND TUBA

FRESHMAN—Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE—Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR—Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR—Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria Symphonique.

PERCUSSION

FRESHMAN—Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

SOPHOMORE—The Tympani: tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone: holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

JUNIOR—More advanced exercises for Tympany, Bells, and Xylophone. Excerpts from standard orchestral compositions.

SENIOR—Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

Preparatory Department

The Preparatory Department of the Boston Conservatory of Music is open to both children and adults who are desirous of obtaining thorough musical training in the elementary grades. All instruction is given by regular members of the faculty and their assistants. The courses are specially designed to prepare students who are desirous of qualifying for admission to the degree, diploma, or certificate courses, and to provide instruction for others who may have only an avocational interest in music and wish to participate in this form of art expression.

Instruction is offered in voice, pianoforte, and all orchestral instruments. Courses in elementary theory, sight-singing, and ear-training are also given, and must be taken by those students who are preparing for admission to the courses leading to graduation. Students, interested in drama and the dance, may refer to the respective departments elsewhere in the catalog for a description of the work offered.

The length of time required for completion of the work prescribed in the different preparatory subjects cannot accurately be estimated, as much depends upon the age, ability, and interest of the individual student, as well as the subject and number of lessons taken weekly.

For the purposes of classification and examinations, the course material used in the instrumental subjects is outlined in two parts; that of voice, one part. Instructors may, at their discretion, substitute other material equivalent to that outlined, according to the needs of the individual student.

BASIC MUSIC — JUNIOR CLASSES

These classes for children include ear-training, sight-reading, singing and theory, and follow the same outline as Basic Music Courses I and II (page 19), but the work is adapted to the abilities and interests of children and extends the time to six years to complete the course. It simplifies as well as enriches a child's musical knowledge to begin to listen to music with definite understanding before learning to play an instrument. A year of basic music is required before taking up the study of an instrument if the child has had no previous training. However, if the student makes sufficient progress instrumental study may be started in the second semester.

One hour class instruction weekly.

VOICE

Students, under sixteen years of age, must have an audition and conference with a member of the vocal staff before being accepted for voice study.

Part I—Fundamentals of tone production; principles of breathing and attack of tone; vocalization on the various vowels. Boston Conservatory of Music, Thirty-six Vocalises. Easy songs.

PIANOFORTE

Part I—Diller-Quaile Books; Concord Series of Pianoforte Books; Master Series for the Young, edited by Hughes; Foote, First Year Bach; Rebikov. Silhouettes. Studies by Czerny, Heller, Hanon, and others. Easy compositions by Bach, Handel, Mozart, Haydn, Schumann. Compositions by MacDowell, Grieg, Schuett, Gretchaninoff, and Godovsky, Miniatures. Major and minor scales and arpeggios of the tonic triads to be played, parallel and contrary motion, in quarter notes (M.M. quarter note 144).

Part II—Studies by Loeschorn, Heller, Czerny. Bach, Two-part Inventions. Standard compositions of moderate difficulty by composers mentioned in Part I and by Schubert, Mendelssohn, Beethoven, Weber, Brahms, Chopin, Liszt, and Tschaikowsky. Major and minor scales in thirds, tenths, and sixths, to be played in sixteenth notes (M.M. quarter note 108). Chromatic and whole-tone scales. Arpeggios of seventh chords to be played in all positions in sixteenth notes (M.M. quarter note 76).

VIOLIN

Part I—Sevcik, Op. 6 Method Books I and II; Nadaud, Practical Scales; Ruth Laighton, Tunes and Technique Book I. Sevcik, Op. 6 Method Books III and IV; Sevcik, Op. 7 Preparatory Trill Exercises Book I. Selected solos.

Part II—Sevcik, Op. 6 Method Book VI; Sevcik, Op. 7 Book I continued; Sevcik, Op. 6 Method Book VII; Nadaud, Practical Scales continued. Sevcik, Preparatory Trill Exercises Book II; Dont, Op. 37 Etudes. Selected solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc.

VIOLA

Part I—Bruni, Method for Viola; Tone production. Major and minor scales and arpeggios in two octaves. Easy solos.

Part II—Major and minor scales and arpeggios in three octaves. Studies by Corelli, Kreutzer, and Mazas. Easy solos.

VIOLONCELLO

Part I—Lee, Studies for Beginners Book I; Werner, Violoncello School Op. 43; Scales through two octaves. Easy pieces.

Part II—Lee, Studies Part II and III; Studies by Dotzauer, Klengel, and others. Scales through three octaves. Concertinas by Romberg and Goltermann. Selected solos.

CONTRABASS

Part I—Tone production; bowing on open strings. Progressive Studies. Diatonic and chromatic scales and broken triads in first position. Simandl, Doublebass Method.

Part II—Simandl, Exercises with different bowings. Diatonic and chromatic scales in second and third positions.

HARP

Part I—Snoer, Method Part I. Scales. Hasselmans, Three Little Solos.

Part II—Boscha, Exercises and Studies. Pedal studies. Scales and arpeggios. Easy solos.

FLUTE

Part I—Tone production; sustained tones; single tonguing Scales. Altes, Method Part I.

Part II—All major and minor scales. Exercises for development of tone. Double tonguing. Altes, Method continued. Easy solos.

OBOE

Part I—Tone production; sustained tones. Major and minor scales in slow tempo. Barrett, Method Part I.

Part II—Exercises for tone development. Barrett, Progressive Studies. All major and minor scales.

CLARINET

Part I—Sustained tones; breath control; articulation; fingering. Scales and arpeggios. Klose, Method Vol. I.

Part II—Klose, Method Vol. I continued. Scales and arpeggios. Studies in articulation. Selected solos.

BASSOON

Part I—Tone production; breathing; sustained tones. Jancourt, Method for Beginners Part I. Major and minor scales slowly.

Part II—Jancourt, Method for Bassoon continued. Bourdeau, Method Book I. Scales and arpeggios. Easy solos.

SAXOPHONE

Part I—Tone production; fingering. Iasilli, Major and minor scales. Mayeur, Method. Easy solos.

Part II—Segouin, Studies. Mayeur, Scales and arpeggios. Klose, Exercises. Compositions by Mozart, Schubert, Mayeur, and others.

HORN

Part I—Tone production; breathing; fingering. Hoffman, Method for Horn. Scales and intervals slowly.

Part II—Major, minor, and chromatic scales and arpeggios. Double tonguing. Introduction of clefs used in transposition.

TRUMPET

Part I—Breathing; attack; sustained tones; open tones; fingering. Scales and intervals slowly. Petit, Method.

Part II—Petit, Method for Trumpet continued. Scales and broken chords. Selected solos. Transposition.

TROMBONE and TUBA

Part I—Holding of instrument; breathing; sustained tones. Scales slowly. Dieppo, Method.

Part II—Exercises in staccato, legato, and slurred playing. Scales and chords. Studies by Dieppo.

PERCUSSION

Part I—Snare Drum; practical rudiments; holding of sticks; practice of roll. Clark, Drum Method.

Part II—Snare Drum continued. Exercises in various rhythms. Bass Drum; Orchestra Bells. Sternberg, Practical Studies.

Dance Department

JAN VEEN, *Director*

Realizing the importance of dance in its curriculum the Boston Conservatory of Music invited JAN VEEN, artist, educator, choreographer, to create a dance department with a dance major of collegiate grade where dance will have the proper relation to music and be correlated with the necessary academic courses. The professional course is designed to train students to take their place as highly skilled dancers, and to develop efficient and trustworthy teachers of dance and physical education. The dance major is comprised of subjects which run through the entire period of training and the material becomes progressively far-reaching as the faculties of the student expand.

OUTLINE OF DIPLOMA COURSE WITH MAJOR IN DANCE

FRESHMAN

	Hours Weekly	Semester Hours
Dance Technique	7	8
Dance Form and Style	1	1
Composition I	1	2
Percussion	1	2
Workshop	—	1
Piano	1	4
Basic Music I	4	6
English I	3	6
		30

SOPHOMORE

	Hours Weekly	Semester Hours
Dance Technique	6	6
Dance Form and Style	2	2
Composition II	4	5
Percussion	1	2
Pedagogy	1	2
Workshop	—	1
Piano	1	4
Anatomy	2	4
English II	3	6
		32

JUNIOR

Dance Technique	6	6
Dance Form and Style	3	3
Composition III	4	7
Pedagogy	1	2
Percussion	1	2
Performance	—	2
History of Music	2	4
Drama	2	4
		30

SENIOR

Dance Technique	6	6
Dance Form and Style	3	3
Composition IV	4	7
Pedagogy	1	2
Percussion	1	2
Performance	—	2
Fine Arts	2	4
Academic Elective	2	4
		30

CERTIFICATE COURSE

The Certificate is awarded to students who have completed the first three years of the work as outlined in the diploma course minus the study of piano, basic music, English I and II, history of music, Fine Arts, and the academic elective.

DESCRIPTION OF COURSES

DANCE TECHNIQUE:

MODERN—Foundation technique; study of relaxation and tension; analysis of body function; limbering; stretching; coordination; body correctives. Dance technique; fundamentals of space and dynamics; dance steps and rhythmic variations introduced in accordance with advancement of student.
BALLET—Bar work and the five positions; basic steps, individually and in combination; classic forms to develop style; advanced bar work and difficult combinations leading to virtuosity.

DANCE FORM AND STYLE:

FORM—Movements combined into phrases in definite choreographic pattern to promote increasingly rapid visual and muscular memory by the student.

STYLE—Theory and practice of pre-classic, primitive, and folk dance. The subject forms a course of dance history showing development of dances in different countries.

COMPOSITION:

IMPROVISATION—The spontaneous reaction to given tasks in personal approach to movement; the development of individual style by correlating acquired knowledge, technique and personal experience; creative choreography culminating in SOLO COMPOSITION.
GROUP COMPOSITION—A major activity of the studio and the proving ground of the student's ability in group composition. The group meets under leaders designated by Jan Veen and, in consultation with him, plan their choreography to music or percussion of their choice.

WORKSHOP:

The practical approach to costuming; the making of props and of simple sets necessary for stage presentation.

PERCUSSION:

Simple rhythms and dynamics becoming more intricate as the course progresses; free use of improvisation; scoring for percussion instruments.

PEDAGOGY:

A practical analysis of movement and methods of teaching body correctives and dance; practical teaching experience in the studio and in settlement houses.

ANATOMY:

This course is required to give the student a theoretical knowledge of the human body which is indispensible to dancers and teachers.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, Dance Technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

TUITION

	Semester
DANCE DIPLOMA COURSE including all subjects as outlined	$250
DANCE CERTIFICATE COURSE including all subjects as outlined . . .	150

Drama Department

HARLAN GRANT, *Director*

OUTLINE OF DIPLOMA COURSE

With Major in Acting or Production

	Acting Major		Production Major	
	Hours Weekly	Semester Hours	Hours Weekly	Semester Hours
FRESHMAN				
Acting Technique I	2	4	2	4
Speech I	2	4	2	4
History of the Theatre I	1	2	1	2
Physical Education	1	2	1	2
Rehearsal and Performance I	6	3	6	3
Workshop I	4	3	4	3
Make-up	1½	3	1½	3
English	3	6	3	6
	20½	27	20½	27
SOPHOMORE				
Acting Technique II	2	4	....	....
Production I	....	....	3	6
Speech II	2	4	2	4
History of the Theatre II	1	2	1	2
Improvisation	1	2	....	....
Scene Design I	....	....	1	2
Rehearsal and Performance II	6	4	6	4
Workshop II	4	3	4	3
Costume Design	1	2	1	2
Lighting I	....	....	1	2
English II	3	6	3	6
	20	27	22	31
JUNIOR				
Acting Technique III	3	6	....	....
Production II	....	....	3	6
Speech III	1	2	....	....
Contemporary Drama I	1	2	1	2
Rehearsal and Performance III	15	10	15	10
Workshop Direction	....	....	4	3
Scene Design II	....	....	1	2
Lighting II	....	....	1	2
Fine Arts	2	4	2	4
Language I	2	4	2	4
	24	28	29	33
SENIOR				
Acting Technique IV	3	6	....	....
Production III	....	....	3	6
Contemporary Drama II	1	2	1	2
Rehearsal and Performance IV	20	15	20	15
Language II	2	4	2	4
Psychology	2	4	2	4
	28	31	28	31

A CERTIFICATE will be awarded to students who have completed the first two years of the Diploma course as outlined above.

SPECIAL STUDENTS may enroll for one or more of the above subjects.

DESCRIPTION OF COURSES

Acting Technique I, II, III, IV
The application of the work of creative imagination within the confines imposed by a definite script.

Contemporary Drama I and II
Ibsen to the present. Continuation of History of the Theatre II.

Costume Design
History of Costume. Theory and practice of costume design for the stage; including the study of fabrics, materials, and methods of construction.

History of the Theatre I
The Greeks to Shakespeare. The study of the play is accompanied by a parallel study of the development of the theatre building and production methods.

History of the Theatre II
Shakespeare to Ibsen. A continuation of History of the Theatre I.

Improvisation
The basis of realistic acting. Development of the imagination through group improvisation on extempore situations.

Lighting I and II
Theory and practice of stage lighting.

Make-up
A laboratory course in the use of theatrical make-up.

Physical Education
Exercises for relaxation and to develop flexibility and control of the body required in acting.

Production I, II and III
Lectures and practice in direction and production. Student direction of plays for class and public presentation.

Rehearsal and Performance I, II, III and IV
Preparation of plays for studio and public performance. The culmination of all theoretical study in practice.

Scene Design I and II
Problems of scene design and stage decoration. Execution of sketches, drafting and planning of sets for studio productions.

Speech I
Study of posture, breath control, fundamentals of speech production.

Speech II and III
A study of the art of vocal interpretation of literature, through volume, quality, pitch, tempo, rhythm, phrasing, climax.

Workshop I and II
Laboratory course in scene building, painting, preparation of properties, lighting and costumes.

Workshop Direction
Technical organization of production.

TUITION

Dramatic Arts Course including all subjects as outlined.....$225. per semester

Regulations

All students are required to observe the regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee.

Students will not be accepted for fewer than ten lessons in private instruction or less than one semester in class instruction.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice of intended absence has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. Private lessons falling on holidays will be made up. All lessons that are to be made up must be taken during the current school year.

A student who is absent more than one-ninth the number of class lessons per semester in a course will be required to make up the work by private lesson appointments for which an additional fee will be charged. If the absences are authorized by the office and the instructor, the work will be made up without charge. All unauthorized absences are recorded against the student's record and will affect his rating.

Regular course students are required to attend a designated number of public recitals and concerts given by the students and faculty during the school season.

Students with a major in applied music are required to do a minimum of three hours daily practice. Students reserving practice accommodations in the Conservatory must adhere to scheduled practice hours, which are subject to change only at the discretion of the office.

All lessons must be taken in the Conservatory studios and classrooms. Students are not allowed to make appointments with instructors for lessons elsewhere.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, refunds will be made in accord with the following schedule:

Within	two weeks	80%
	four	60
	six	40
	eight	20
After	eight weeks, no refund	

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition

When schedules and accommodations permit, each student may be given the privilege of choosing his instructor in the major subject (voice or instrument). As the rates vary with the different instructors, so the tuition charges for the semester must necessarily vary according to the instructor elected for the major subject.

The tuition charges for a semester of nineteen weeks, including all necessary private and class instruction as outlined in the respective courses, may be estimated to come within the following range:

The degree or diploma course ..... $250 to $350
The certificate course ..... $200 to $300

Students enrolled in the degree, diploma or certificate course are required to take two private lessons weekly in the major subject.

CLASS INSTRUCTION (Semester of 18 weeks)

	Semester	Hours weekly
Basic Music, I or II	$40	3
*Basic Music—Junior Classes	15	1
Basic Music Normal Course	36	2
Harmony, I or II	36	2
Analysis	36	2
Counterpoint I	40	2
Composition I	40	2
Instrumentation I	20	1
Conducting I	25	1
*Accompanying	15	1
*Ensemble, Orchestra, Chorus	15	2
*Opera Class	20	1
*History of Music	30	2
School Music Methods, I or II	36	2
Practice Teaching, I or II	36	..
Music Appreciation Methods	18	1
Instrumental Class Methods	18	1
School Orchestras and Bands	36	2
*Stage	15	1
*English, I or II	36	3
*French, German, Italian	25	2
*Fine Arts	25	2
*Psychology	25	2
*History and Principles of Education	25	2
*Physical Education	15	1

*Fifteen weeks per Semester

PRIVATE LESSONS (one-half hour duration)

Voice	$2.50, $5
Coaching	$5
Pianoforte	$2, $5
Organ	$4, $5
Harp	$4
Violin, Viola, Violoncello, Contrabass	$2, $5
Woodwind, Brass, Percussion	$2.50, $5
Basic Music	$2.50, $3
Harmony, Counterpoint, Analysis	$2.50, $4
Composition, Instrumentation, Conducting	$3, $5
Dramatic Arts	$2.50, $3
Dance	$3, $5
Languages, Academic Subjects	$2.50, $3
Registration fee annually—Full Course Students	*$2*
Registration fee annually—Special Students	*$1*

Candidates for degree, diploma, or certificate are required to pay a graduation fee of twelve dollars on or before the fifteenth of May of their senior year.

For rates in the Dance and Drama Departments see pages 35 and 37.

N.B.—The Conservatory reserves the right to alter the tuition fees at any time it may be deemed necessary.

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